

cena para sumergir al espectador en el mundo alucinado del pintor. El tomo se cierra con otros tres ensayos: «*Llegada de los dioses*, tragedia de la inautenticidad»; «*La Fundación* en el teatro de Antonio Buero Vallejo», sobre la obra donde, según M. de Paco, «la participación del espectador a través de los efectos de inmersión tiene lugar de forma más radical y completa» (palabras escritas, por cierto, antes del estreno de *La detonación* en 1977) y «La verdad, el tiempo y el recuerdo: *Lázaro en el laberinto* y *Música cercana*», de sumo interés por estudiar obras muy recientes. En estos ensayos, como en los que tratan sobre aspectos generales del teatro bueriano, el autor alude a las opiniones de otros críticos para cotejarlas con las suyas. (Sólo falta la mención de «Convergencia y divergencia de lo esperpéntico y lo trágico en *Las palabras en la arena* de Antonio Buero Vallejo», por Arie Vicente [*Estreno*, 13, n.º 2, 1987]).

Este valioso libro de M. de Paco, a quien ya debemos aportaciones importantes sobre el teatro español del siglo xx, será utilísimo para estudiosos y críticos. Con el suyo, ya son 30 los libros monográficos dedicados a Buero.

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Kathleen McNerney and Nancy Vosburg, eds. *The Garden across the Border: Mercè Rodoreda's Fiction*. Selinsgrove, Susquehanna University Press, 1994, 259 pp.

This excellent collection of critical essays attests to the scope and importance of Rodoreda's fiction and to its richness of style and theme. In 1980, forty-eight years after the publication of her first book, Mercè Rodoreda was awarded the prestigious Prize of Honor in Catalan Letters, the only woman, notes Kathleen McNerney, to have achieved such high recognition in Catalan literature. McNerney treats the topic of unrecognized or belated recognition of creative, talented women writers in her interesting, informative introduction, which also includes a summary of major points in each of the collection's essays and a chronology of Rodoreda's life. Focusing on the life and works of Rodoreda against a backdrop of twentieth-century socio-historical events in Spain, this editor discusses factors, in addition to gender, which may have contributed to Rodoreda's marginality and delayed recognition such as her practice of writing in Catalan, her extensive exile, and

unorthodox life. McNerney's comments also allude to some of the major themes that unite the studies in this edition: alienation, exile, the difficulties of assigning meaning to Rodoreda's works, and Catalonia. The intent of this book is to be «as representative as possible and to cover a wide range» of Rodoreda's fiction (9). These objectives are achieved by the collection's fifteen interesting, well-written essays, by respected scholars whose studies range from comprehensive analyses to explications of a single text, and span the course of Rodoreda's prose from pre-war writings to her final works.

The first three essays treat Rodoreda's best known novel, *La plaça del diamant*, from three perspectives: feminist theory, allegory, and the conversion of novel to film. In her «In the Name of the Mother and the Daughter: The Discourse of Love and Sorrow in Mercè Rodoreda's *La plaça del diamant*,» Neus Carbonell uses the biblical myth of origin and Julia Kristeva's theories of Symbolic Order as the basis for her interesting study of this novel as a retelling of the story of Eve and the serpent, and the battle of the sexes. She attributes the protagonist's suffering, lack of power, and problems of identity to a divisive, repressive patriarchal system, and to absence of the mother; and concludes that the novel aims at «dissolution of sexual difference as solution to the battle of the sexes» (24). Enric Bou's «Exile in the City: Mercè Rodoreda's *La plaça del diamant*» is a perceptive study of space as allegorical expression: Barcelona becomes a mirror for the protagonist's evolution and a means to express the impact of exile and alienation. The relation between physical and psychic space and between interior and exterior alienation is shown in the characters' reactions to a «dialectic of space»: interior/exterior and up/down (40). Patricia Hart's «More Heaven and Less Mud: The Precedence of Catalan Unity over Feminism in Francesc Betriu's Filmic Vision of Mercè Rodoreda's *La plaça del diamant*» is an insightful study of Betriu's film version of this text as an autonomous work of art, and of the techniques which he utilizes —addition, omission, reordering, and juxtaposition— to «beautify» the novel and give priority to historical implications over feminist fable. The transformation of novel to film provides views which complement feminist readings of this novel and gives rich insights into culture.

Several essays treat lesser-known novels. Donna McGiboney's «Ritual and Sacrificial Rites in Mercè Rodoreda's *La mort i la primavera*» explores the function and significance of mutually-

dependent taboos, rituals, and myths in this text. Her study includes an engaging discussion of several rituals united by a sacrificial aspect and draws upon Julia Kristeva's theories of Symbolic Order and René Girard's theories of sacrifice to show how the town's symbolic system functions to preserve its existing repressive, patriarchal social system. Elizabeth Scarlett's «Vinculada a les flors: Flowers and the Body in *Jardí vora el mar* and *Mirall trencant*» is an absorbing study of flower imagery as gynocentric iconology in several discourses. She develops a parallel between Rodoreda's use of the flower as «gynocentric code» (and empowerment of the marginalized female) and the artist Georgia O'Keeffe's magnifying canvasses. Unlike traditional, patriarchal flower/woman connotations of weakness and passivity, Rodoreda portrays the flower in terms of power, strength, and fertility. Janet Pérez studies *Mirall trencant* as gothic novel in her «Gothic Spaces, Transgressions, and Apparitions in *Mirall trencant*: Rodoreda's Adaptation of the Paradigm.» Her essay combines an analysis of the evolution of the gothic paradigm as by-product of the Industrial Revolution with a perceptive study of the way in which Rodoreda incorporates Gothic ingredients, especially Gothic space and architecture, into her novel. Pérez concludes that the Gothic paradigm probably appealed to Rodoreda as a means to illuminate facets of feminine social history and general contemporary situations. Gonzalo Navajas reconsiders postmodernist critical premises in Rodoreda's works in his «Normative Order and the Catalan *Heimat* in Mercè Rodoreda's *Mirall trencat*.» In an insightful analysis which concentrates on Rodoreda's portrayal of the Catalan national entity (Barcelona) as a potential, collective *Heimat*, and nostalgic recreation of the past as individual *Heimat*, Navajas illustrates ways in which Rodoreda creates «fictional situations that reflect the postmodernist reality» and «attempts to compensate for the inadequacies of objective reality with the creation of mythical contexts» that provide refuge for the self (99; 108). Kathleen Glenn's interesting essay, «The Autobiography of a Nobody: Mercè Rodoreda's *El carrer de les Camèlies*,» examines the ways in which Rodoreda incorporates and adapts the picaresque formula exemplified by *Lazarillo de Tormes*. Her analysis of four major elements of comparison—the name, origins, service and final situation of the pícaro, and the autobiographical form of his narrative—points out formal similarities between the two novels while underscoring inequalities that differentiate the protagonists. She concludes that in *El carrer*

de *les Camèlies*, the protagonist's marginality is aggravated by her gender.

Two essays treat Rodoreda's pre-war novels. Juan Ramón Resina's «Detective Formula and Parodic Reflexivity: *Crim*» is an engaging study of *Crim* as a parodic reflection of the detective novel, one which reflects the historical relationship between Catalonia (progressive) and Castile (dominant). He analyzes the mechanics of parody and the ways in which *Crim* turns the ideology of this essentially British genre on its heels. Randolph Pope's «Aloma's Two Faces and the Character of Her True Nature» is a succinct and captivating study of two versions of Rodoreda's novel *Aloma* (published in 1938 and revised in 1968). Pope finds that radical changes to the first version imply a kind of censorship which has corrected the younger voice, subdued the sexual passion of the work, and altered its historical view. Since «Aloma's true nature was silenced in 1968,» concludes Pope, «the earlier version is clearly to be preferred over the later one» (145). Nancy Vosburg concentrates on the metaphorical expression of exile in her «The Roots of Alienation: Rodoreda's *Viatges i flors*.» Her detailed, perceptive study of this two-part collection of vignettes, linked by the common theme of exile and «a spiritual quest for personal redemption and cultural reconciliation,» utilizes current theories of physical and psychological exile as a basis for comparison of the rootlessness—displacement and wandering—of «*Viatges*» with the rootedness—enclosure and imprisonment—of «*Flors*» (148).

The remaining studies focus on Rodoreda's short stories. In her «The Salamander and the Butterfly,» Elizabeth Rhodes notes the contributions of feminist theory while cautioning against narrow, feminist readings of Rodoreda's works: Rodoreda treats women's experiences not in themselves but in the world. Rhodes' intent, to explicate «La salamandra» as a key to Rodoreda's works, is accomplished by an insightful analysis of this story's symbols, rooted in common cultural understanding, the number-based symmetrical structure of the story, and its circular narrative. In his «Gender and Personality in Rodoreda's Short Fiction,» Josef Miquel Sobrer gives attention to the often-neglected male protagonists in Rodoreda's works to provide a more «complete vision of the psychological mechanisms of her fiction» (188). His interesting study shows that Rodoreda's males exhibit the typical psychological traits of all her protagonists but also sharp differences: women exhibit «inwardness,» the strength of freedom, and greed; men show «outward-

ness,» the strength of persistence, and fear. In Ana Rueda's «Mercè Rodoreda: From Traditional Tales to Modern Fantasy», current theories of the subversive potential of fantasy and distinctions between imagination and fantasy provide a framework for her perceptive analysis of Rodoreda's «La meva Cristina» and «La salamandra.» Rueda explores the moral implications of these works as a means to elucidate her concept of Rodoreda's stories as «modern fantasies most conscious of traditional fabulation without maintaining its conventions» (201). In the volume's final essay «Fragments of Letters: Mercè Rodoreda's Wartime Fiction,» Emile Bergmann studies stories published from 1937-38 for their insight into the development of Rodoreda's literary style. Bergmann's interesting discussion focuses on the evolution of Rodoreda's use of the epistolary form and interior monologue, her skill in portraying the human face of war, and her ability to balance psychological issues with the socio-political significance of the stories.

This important volume will appeal to many readers. Quotations in Catalan with English translations make the essays readily accessible to the non-hispanist, and the multiple approaches to Rodoreda's works will appeal to interests of students and scholars. This edition also includes a complete and helpful bibliography divided into three parts: Rodoreda's works (including works in translation), secondary sources on Rodoreda, and a list of other works cited in the essays.

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Jaume Vallcorba. *Noucentisme, mediterraneisme i classicisme. Apunts per a la història d'una estètica*. Barcelona, Quaderns Crema, 1994, 86 pp.

El editor y filólogo Jaume Vallcorba estudia en su nuevo libro los postulados teóricos del *noucentisme* catalán y explora sus orígenes literarios. No se trata de un trabajo exhaustivo o sistemático, como el mismo autor reconoce en su «Presentación» (5-6). Vallcorba prefiere «apuntar» unas líneas de investigación, cuyos contenidos son ciertamente novedosos en los estudios catalanes, en su doble dimensión sincrónica (teoría estética y literaria) y diacrónica (historia de la literatura).

Si bien el libro se divide en cuatro capítulos, no es difícil notar en él dos partes implícitas. En la primera (capítulo I, 9-33), el au-